

3-22-2013

# Opera Live!

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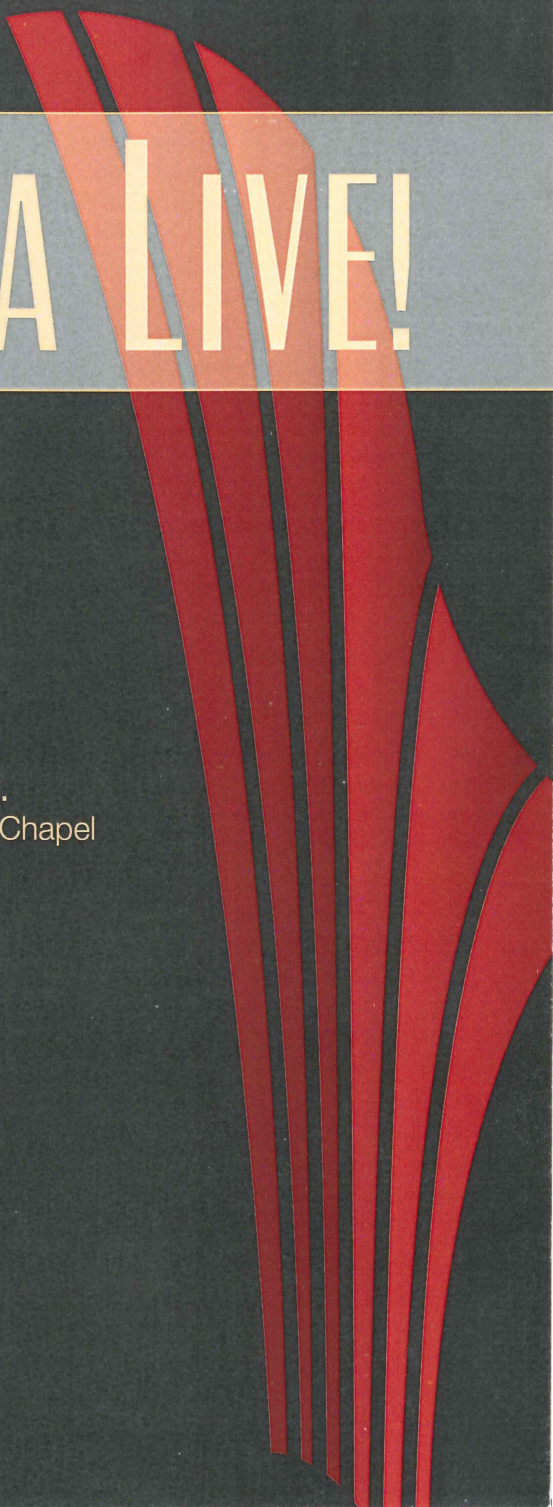
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The Cedarville University Masterworks Chorus and Orchestra,  
under the direction of Maestro Peter Stafford Wilson, present

# OPERA LIVE!

March 22, 2013 at 7 p.m.  
Dixon Ministry Center, Jeremiah Chapel  
Cedarville University

MASTERWORKS CONCERT SERIES



# OPERA LIVE!

## Program Notes

The Department of Music and Worship is proud to bring to you an exciting evening of some of the most beloved and memorable works in the opera repertoire. All of our Opera Live! selections tonight are taken from 18th- and 19th-century operas. Although they vary in subject, language, and sentiment, all share a common characteristic. They are windows through which we can glimpse the political and cultural climate of the times. The 18th-century works by Gluck and Mozart reflect the growing sensibilities of the Enlightenment by both looking backward to the distant world of gods and goddesses and forward to a crumbling world of the aristocracy in the face of impending revolutions. The 19th-century operas reflect the postrevolutionary period of nationalism and realism.

Our evening opens with the overture to *Rienzi*, Richard Wagner's first successful opera, premiering in Dresden in 1842. The subject is based on the life of Cola di Rienzi, a medieval Italian supporter of the power of the common people against the nobility. The story mirrors the growing tensions between the Hapsburgs and the German peoples' move to establish a nation of Germany. Wagner himself participated in the 1848 Frankfurt uprising just six years after *Rienzi*.

With the next piece, the mood shifts to the comic world of opera buffa, where Mozart skillfully mocks the aristocracy in *The Marriage of Figaro*, or *The Day of Madness*. Premiering in Vienna in 1786, the opera entertained the elite class that he mocked. The plot is a mixed up story of two servants, Figaro and Susanna, on the day of their wedding, and the illicit advances of the Count toward the bride-to-be. As the day advances, the plot thickens with scheming among the servants and the Countess to catch the Count red-handed. Susanna's aria, *Deh vieni non tardar* in Act IV comes near the climax of the opera, with Susanna singing of her love for Figaro, but Figaro mistakenly thinking that she is singing about the Count. The Count is eventually exposed, brought to his knees in repentance, and the ruse is unraveled. As in any opera buffa, all's well that ends well, and this opera does just that.

Although not so well known today, Pietro Mascagni's *Cavalleria rusticana*, or *Rustic Chivalry*, was an extremely successful opera, in its day having over 14,000 performances in Italy alone from its premiere in 1890 until Mascagni's death in 1945. The famous *Intermezzo* and *Easter Hymn* remain among the most performed pieces from this opera. The story is a tragic one of love and betrayal, set in the late 19th-century style of realism known as *verismo*. This is a realism that focuses on the sorrows and hardships of human life. Unlike opera buffa, *verismo* opera does not end well. Before the tragic end, however, the *Easter Hymn* reminds us of the blessed hope of resurrection.

Another aria by Mozart, this one for bass, comes from *The Magic Flute*. Well known for its emphasis on the ideals of Freemasonry, *O Isis und Osiris* is a prayer for Tamino and Pamina to withstand the ordeals that will lead them to enlightenment. To pass these tests, they needed the reason, wisdom, and nature espoused by the Masons, of which Mozart himself was a member. This work premiered in Vienna in 1791, just a few months before Mozart's death in December. Within one year it had been performed over 100 times, and today it is the fourth most frequently performed opera worldwide.

Caught up in the Risorgimento, the Italian move for unification, Giuseppe Verdi's name became synonymous with the revolution. An avid nationalist whose name even became a motto of the move, (Viva Verdi, or Long Live Vittorio Emmanuel, Re d'Italia), Verdi consciously wrote music with nationalistic messages. *Va pensiero* from *Nabucco*, one of his earliest operas and premiering in Milan in 1842, is a swelling cry of the Hebrew slaves as they long for their homeland during their Babylonian captivity. The parallel with the Italians' sentiment for their own homeland was more than obvious. *Va pensiero* became the unofficial national anthem for a long period of time.

The famous *Chorus of the Gypsies*, best known as the "Anvil Chorus" from *Il trovatore*, has a less direct nationalistic association, but its themes of oppression and revenge against the ruling class still carried strong messages of revolution. The gypsies in this chorus, ever marginalized by European society, find the solace they yearn for among their own people. *Il trovatore* premiered in Rome in 1853 in the unsettled years leading up to Italian unification. Today this chorus has been hammered into popular culture, finding its way into everything from cartoons to commercials.

The *Dance of the Blessed Spirits* from *Orfeo ed Euridice* by Gluck takes us back to the world of mythological gods. Although this work is the earliest work on our program tonight, having been premiered in 1762 in Vienna, its style was a conscious reworking of the older opera seria, or serious opera, to create a more dramatically unified and continuous work. The addition of dances to Gluck's operas was a product of the influence of French opera, which always contained a significant amount of dance. This dance follows the *Dance of the Furies* after *Orfeo* is led to the Underworld to search for his beloved — but alas, dead — *Euridice*. It depicts the peace and calm that is associated with *Elysium*.

From *Elysium* to verismo, Umberto Giordano introduces us to the world of the French Revolution with his portrayal of the life of André Chénier, a French poet who was tragically executed during the Revolution. This sentiment is captured in the choral piece, *O pastorelle, addio*. The opera premiered at La Scala in Milan in 1896, at the height of the popularity of verismo.

Back to Verdi, but remaining in a setting of realism that brings us face to face with some of the harsher facts of 19th-century life, we hear Germont's scorn for his son's lover in this duet from Act II of *La traviata*. Violetta's conflict to leave or stay with Alfredo, combined with her knowledge that she will soon die of tuberculosis, contributes to the heightened drama of this duet. The work premiered in Venice in 1853.

The program ends with a grand finale, Alexander Borodin's *Polovtsian Dances* from the opera *Prince Igor*. One of the Mighty Five, a group of Russian composers who wrote in a distinctive Russian style, Borodin used real people and events from Russian history to create an opera that was uniquely Russian. His monumental story is of Igor, ruler from 1178–1202, who fought against the Polovtsy, a Tatar tribe from the central Asia. The saga yielded numerous scenarios for the grand scale of this opera. The dances are part of an evening of singing and dancing in the camp of the Polovtsy. The numerous themes and songs from this large and long scene have reappeared in other modern productions, most notably the Broadway hit, *Kismet*.

# OPERA LIVE!

Peter Stafford Wilson, guest conductor

## The Masterworks Orchestra and Soloists

*Overture, from RIENZL*.....Richard Wagner  
(1813–1883)

Masterworks Orchestra

*Deh vieni non tardar, from THE MARRIAGE OF FIGARO*.....Wolfgang A. Mozart  
(1756–1791)

Beth Cram Porter, soprano

*Intermezzo and Easter Hymn, from CAVALLERIA RUSTICANA*.....Pietro Mascagni  
(1863–1945)

Beth Cram Porter, soprano

*O Isis und Osiris, from THE MAGIC FLUTE*.....Wolfgang A. Mozart

Mark Spencer, baritone

*Va pensiero, from NABUCCO*.....Giuseppe Verdi  
(1813–1901)

*Chorus of the Gypsies, from IL TROVATORE*.....Giuseppe Verdi

**Intermission**

*Dance of the Blessed Spirits*, from ORFEO ED EURIDICE..... Christoph  
Willibald Gluck  
(1714–1787)

Masterworks Orchestra

*O pastorelle, addio*, from ANDREA CHÉNIER..... Umberto Giordano  
(1867–1948)

Masterworks Women's Chorus

*Pura siccome un angelo*, from LA TRAVIATA..... Giuseppe Verdi

Beth Cram Porter, soprano and Mark Spencer, baritone

*Polovtsian Dances*, from PRINCE IGOR..... Alexander Borodin  
(1833–1887)

## TRANSLATIONS

*Deh vieni non tardar*, from THE MARRIAGE OF FIGARO

Oh, come, don't be late, my beautiful joy  
Come where love calls you to enjoyment  
Until night's torches no longer shine in the sky  
As long as the air is still dark and the world quiet.  
Here the river murmurs and the light plays  
That restores the heart with sweet ripples,  
Here, little flowers laugh and the grass is fresh,  
Here, everything entices one to love's pleasures,  
Come, my dear, among these hidden plants.  
Come, come! I want to crown you with roses.

*Easter Hymn*, from CAVALLERIA RUSTICANA

Choir:

Queen of Heaven rejoice, alleluia: For He whom you  
merited to bear, alleluia, has risen as He said, alleluia.

We give thanks to our Savior immortal,  
To our Lord whom no tombstone can hide,  
He has risen to heaven's high portal,  
Where all light and all glory abide!

Solo:

We give thanks to our Savior immortal,  
He has risen to heaven's high portal,  
Radiant with light and with glory,  
All in glory and light.

*O Isis und Osiris*, from THE MAGIC FLUTE

O Isis and Osiris, give  
The spirit of wisdom to the new pair.  
She who links to her the wanderer's steps,  
Strengthens them with patience in danger.

Let them see the fruits of the test;  
But, if they should go to the grave,



Then, the valiant course of virtue rewarded,  
Receive them in your abode.

*Va pensiero*, from NABUCCO

Go, thought, on golden wings;  
Go settle upon the slopes and the hills  
Where small fragrant soft and mild  
The sweet breezes of our native soil!  
Greet the shores of the river Jordan,  
The ruined towers of Zion.  
Oh, my fatherland so beautiful and lost!  
Oh, remembrance so dear and fatal!  
Golden harps of the prophetic seers,  
Why do you hang silent from the willow tree?  
Rekindle the memories in our breast,  
Speak to us of the time that was!  
Either send us the sound of sad lament  
Of the fate of Jerusalem,  
Or let the Lord inspire us with harmony  
That will instill in us the virtue to endure.

*Chorus of the Gypsies*, from IL TROVATORE

See how the darkness of night dissolves  
Away when the sunlight from heaven descends  
As when a widow to put off her weeds resolves  
When her sorrowful mourning ends.  
Come, lads, bestir ye! Give me the hammer.  
Who cheers the days of the roving Gypsy?  
‘Tis the Gypsy girl! Pour me a tankard,  
‘Tis wine alone that makes my courage rise,  
Let us be drinking.  
Look how the sun rises higher and higher,  
Look how his rays in the cup are blinking!  
Come, lads, bestir ye!  
Who cheers the days of the roving Gypsy?  
‘Tis the Gypsy girl!

*O pastorelle, addio*, from ANDREA CHÉNIER

Now is the time for parting!  
To shores far away and lonely,  
We travel without you!  
Ah! Ah! Far away we must go!  
This dear land we leave forevermore!  
Ah! Ah! Joy and gladness we must leave behind  
Until we meet again.

*Pura siccome un angelo*, from LA TRAVIATA

GERMONT

Yes. God gave me a daughter as pure as an angel;  
And if Alfredo refuses to return to the bosom of his family,  
The man she loves and who loves her, the one whose wife she was to be,  
Will break the chain that has to bind them in their happiness.  
I pray you not to change the rose of their love to flowers of sadness.  
Surely your heart will not deny the prayer I utter now.

VIOLETTA

Ah yes, I understand. if I felt Alfredo for a time...  
It would be a sacrifice, but then...

GERMONT

That's not what I'm asking.

VIOLETTA

Heavens! What more do you expect? I've offered so much already!

GERMONT

But not enough.

VIOLETTA

You want me to leave him forever?

GERMONT

It's necessary.

VIOLETTA

Oh, no! Never! No, never!

You cannot know the kind of passion, living, overwhelming –  
That burns in my heart! I have no friends, no family still living.  
Alfredo swore that I should find them all in him.

How should you know that my life is threatened by a mortal disease?  
That already I see the end is near? If I parted from Alfredo,  
My suffering would be so unbearable that I would rather die,  
Why yes, much rather die!

GERMONT

The sacrifice is heavy, but hear me out with patience,  
You're young and beautiful and in time...

VIOLETTA

Oh, say no more...I understood you.  
But it's impossible for me...I want nothing but to love him!

GERMONT

That may be, but who knows how long his love will last.

VIOLETTA

Oh, heavens!

GERMONT

One day, when time has put your charms to flight,  
Boredom will swiftly rise. What will happen then? Think!  
The gentle balm of affection will not hold for you,  
Because the threads that bound you had not been blessed in heaven.

VIOLETTA

It's true!

GERMONT

I beg you, why not, then abandon so tempting a dream?

VIOLETTA

It's true!

GERMONT

Be the consoling angel of my family!  
Violetta, only think, you still have time for that.  
My child, it's God who inspires the words this father speaks.

VIOLETTA

So, for the wretched woman who's fallen once,  
The hope of rising is for ever gone!  
Though God should show His mercy,  
Man will never forgive her.  
Say to your daughter, pure as she is and fair,

That there's a victim of misfortune  
Whose one ray of happiness before she dies  
Is a sacrifice made for her.

#### GERMONT

Weep, unhappy girl, weep! I see the sacrifice I ask  
Is the greatest one of all, in my own heart I feel your sorrow;  
Have courage, and your generous heart will conquer!

#### *Polovtsian Dances*, from PRINCE IGOR

Fly away on gentle breezes;  
Fly swiftly, songs of love, to greet our homeland  
Where once we lived in hope and knew no sorrow,  
Where once we sang, rejoicing in our freedom.

There beneath the burning sky languid breezes cooled us,  
There the cloud capped mountains dream above the silver sea;  
There our days were long and carefree amid the shady meadows,  
And there the scent of roses in the valleys once filled the sultry air  
With sweetest perfume, there skylarks sing.  
There roses blossomed and fertile vineyards yield sweet wine.  
Fly away, our songs of freedom!

Glory, honor, praises to our Khan!  
Fearless, mighty, ruthless, warrior, hail!  
Sing his praise,  
Great Konchak, praise him!  
Fiercer than the scorching mid-day sun!  
None can equal him in splendor, none!  
Slaves and captives, all acclaim his glorious name.

Look at those slaves of mine, aren't they beautiful?  
Captives I took from the tribes of the Caspian.  
They can make you forget all your loneliness,  
Choose any one who attracts you, and she shall be yours.

Braver far than all before you!  
Great Khan Konchak!

Dance and sing for Konchak's pleasure,  
Let all people praise him singing!  
Let all people praise him dancing!  
Offer songs of homage to our glorious Khan Konchak!

## BIOGRAPHIES

### **PETER STAFFORD WILSON, Guest Conductor**

Now in his 11th season as Music Director of Ohio's Springfield Symphony Orchestra, Peter Stafford Wilson is one of the most exciting and talked about conductors of his generation. Concurrently, he holds the post of Music Director of the Westerville Symphony. His current season also includes numerous performances with the Columbus Symphony Orchestra and Columbus Symphony Youth Orchestra. Mr. Wilson was named Principal Conductor of Tulsa Ballet for the 2012–2013 season, leading productions of Ben Stevenson's *Dracula* and Val Caniparoli's *Lady of the Camellias*, as well as holiday performances of Tchaikovsky's *The Nutcracker*.

Peter Stafford Wilson's leadership of the Springfield Symphony Orchestra continues to elicit praise from the public, musicians, and press. Its 2005 *Agriculture and the Arts Growing Together* brought international attention to the organization, as did the sequel, *American Made: Celebrating Our Manufacturing Heritage*, which premiered in November 2007. The orchestra's innovative series, "Night Lights," has enjoyed steadily increasing sales and attendance. The recent endowment of the Music Director chair with gifts totaling one million dollars is further testimony to the community's expanding support. Mr. Wilson and the SSO are the recipients of a 2009–2010 ASCAP Award for Adventurous Programming.

From 1990 to 2008, Peter Stafford Wilson held the posts of Assistant and Associate Conductor of The Columbus Symphony Orchestra. In Columbus, his duties included the leadership of the orchestra's nationally recognized educational projects, which have been featured at national conferences of the American Symphony Orchestra League and Music Educators National Conference. He led programs on all of the orchestra's classical and Pops subscription series, and played a major role in its 1997 Viva Vienna Festival. Subsequently, he was named Artistic Director of the orchestra's Festival Weeks @ The Southern, for which his innovative programming was consistently praised. He is the recipient of a 2010 Columbus Symphony Orchestra Music Education Award, given in recognition of his 20 years of dedication to the orchestra's educational programming. Mr. Wilson is also Music Director of the Columbus Symphony Youth Orchestra, which he has regularly led in local and regional concerts. The CSYO has performed at the national conferences of the ASOL and MENC and at the 1998 International Youth Orchestra Festival in Banff, Alberta. In the summer of 1999, he and the CSYO toured Austria, the Czech Republic and Germany, where they maintain an exchange relationship with the Heinrich Schütz Konservatorium in Dresden. During the summer of 2005, Mr. Wilson led the CSYO on a highly acclaimed tour of The People's Republic of China, playing to capacity audiences in Beijing, Hefei, Hong Kong and Shanghai, as well as in an historic performance atop the Great Wall of China.

In addition to his myriad activities with the Springfield Symphony Orchestra, Peter Stafford Wilson's current season includes his continuing duties as Music Director of the Westerville Symphony, a community/collegiate orchestra based at Otterbein College. He also leads a quartet of holiday performances of *The Nutcracker* with BalletMet Columbus at the Detroit Opera House.

A native of North Carolina, Peter Stafford Wilson studied at the University of Cincinnati's College-Conservatory of Music, where his primary mentor was the late Thomas Schippers. During his years at CCM, he became a leading exponent of contemporary music, often collaborating with faculty and student composers, including the Conservatory's Visiting Professor of Composition, Lukas Foss. Mr. Wilson also studied at the Aspen Music School, where he studied with Dennis Russell Davies, Eastern Music Festival (on whose faculty he

subsequently served), Pierre Monteux School, Boris Goldovsky Summer Opera Institute, and Rome's Accademia Nazionale di Santa Cecilia, where he was associated with Franco Ferrara. After his advanced studies, he was appointed Assistant, and later Associate, Conductor of the Canton Symphony Orchestra. The Cincinnati Symphony Orchestra appointed him Regional Pops Conductor for the 1995 summer season, during which he led the orchestra in a series of widely acclaimed performances in Ohio, Indiana and Kentucky. Mr. Wilson also enjoyed a multi-year artistic relationship with The Cleveland Orchestra, often serving as cover conductor for Severance Hall and Blossom Music Center events. In 1996, the American Symphony Orchestra League featured him in its Conductor Preview event, a program that encourages emerging conducting talents in the United States.

Peter Stafford Wilson has guest conducted the orchestras of Bozeman, Charlotte, Chautauqua, Dallas, Detroit, Erie, Indianapolis, Kansas City, Louisville, North Carolina, Phoenix, Roanoke, Seattle, Syracuse, Tucson, Tulsa, West Virginia, Wheeling, and Youngstown. He also led the Independence Day Concert with Peter Nero's Philly Pops Orchestra and the Northeastern Pennsylvania Philharmonic's highly popular "Awesome Classics" series, as well as programs with Orquesta Filarmónica de Montevideo and Hong Kong Sinfonietta. No stranger to the lyric theater, Mr. Wilson has held the positions of Principal Conductor of South Carolina's Opera Charleston and Music Director of the Ohio Light Opera and conducted performances at Spoleto Festival USA, Young Artists Opera Theater, College Light Opera, Canton Lyric Opera, and Otterbein College Opera Theatre. He also enjoys an ongoing association with BalletMet in Columbus.

Peter Stafford Wilson and his wife, Barbara Karam Wilson, reside in Westerville, Ohio. When not conducting, he enjoys traveling, golf, reading, and is an avid gourmet cook.

A native Texan, **Beth Cram Porter** has earned a splendid reputation as soloist with orchestras and as recitalist. She toured Southern France with Maestro Robert Shaw, performing as soprano soloist in Bach's B minor mass and Brahms' Liebeslieder Waltzes. Porter has also recorded with Maestro Shaw on the Telarc label. Other solo credits include Handel's Messiah and Dixit dominus, Haydn's Mass in Time of War, and The Creation, Bach's Magnificat, Fauré's Requiem, Mozart's Coronation Mass, Solemn Vespers, and Great Mass in C Major, Brahms' Ein deutsches Requiem, and Beethoven's C Major Mass.

A member of the Oregon Bach Festival Choir since 2004, Porter was a featured soloist in the North American premiere of Mendelssohn's opera *Der Onkel aus Boston* under the direction of Maestro Rilling and was the soprano soloist for the 2007 production of Honegger's *King David*. In 2004, Porter was invited to be the featured soloist at the White House National Day of Prayer ceremony in Washington, D. C., where she sang for President George W. Bush and two hundred of his invited guests. In addition to her singing engagements, Porter is Associate Professor of Vocal Music at Cedarville University in Cedarville, Ohio, where she also serves as Chair of the Department of Music and Worship.

**Mark Spencer** is Associate Professor of Music at Cedarville University. He received his Doctor of Musical Arts degree at Southwestern Baptist Theological Seminary in Fort Worth, Texas, where he studied with Jack Coldiron. Dr. Spencer has taught at California Baptist University in Riverside and Golden Gate Baptist Theological Seminary near San Francisco. He has been a guest clinician in California, Illinois, New York, Pennsylvania, and Singapore. He has sung many roles with the Dayton Bach Society, Dayton Opera, Dayton Philharmonic, Ohio Lyric Theatre, Opera Funatics, numerous master chorales in Southern California, the Inland Opera Association of Southern California, Musica Viva!, and the Singapore Symphony.

## The Masterworks Chorus

|                     |                  |                     |                     |
|---------------------|------------------|---------------------|---------------------|
| David Anderson      | Rachel Fraga     | Anna Hurtubise      | Emma Patterson      |
| Jerry Bailey        | Brenna Gilson    | Zoe Jamison         | Caleb Peterson      |
| Aleska Barkoviak    | Caleb Gordon     | Christa Johnson     | Lindsey Pfeifer     |
| Jeanetta Baumer     | Erica Graham     | David Johnson Jr.   | Taylor Phillips     |
| Brandon Bellanti    | Kailey Grapes    | Stephen Johnson     | Janette Plumley     |
| Olivia Benitez      | Michelle Frazer  | Myeongseop Kim      | Elizabeth Poore     |
| Joseph Bennett      | Emma Gage        | Laura Krizo         | Anna Porter         |
| Christa Blanchard   | Chris Gauthier   | Ashley Laird        | Michael Powell      |
| Jordan Blanchard    | Michael Gehrtz   | Jordan Lewis        | Caroline Price      |
| Irene Blocksom      | Rebecca Gendron  | Joseph Lewis        | Joseph Pryor        |
| Griffin Boyer       | Brenna Gilson    | Damaris Lindner     | Eric Rasmussen      |
| Joy Brammer         | Caleb Gordon     | Rachel Lowrance     | Jordan Redfield     |
| Emalyn Bullis       | Erica Graham     | Micah Magnus        | Rodrigo Reis        |
| Austin Bush         | Kailey Grapes    | Patrick Martell     | Kimberly Reitsma    |
| Allison Butterworth | Madison Grapes   | Alexandria Martella | Robert Rhodes Jr.   |
| Amy Carmichael      | Cassandra Gray   | Mallory Martin      | Luke Rowland        |
| Jason Carnegis      | Alexis Gresh     | Megan McCarthy      | Christopher Rozelle |
| Rebecca Carpenter   | Alyssa Griffith  | Erin McCrosky       | Michaela Ruhlmann   |
| Daniel Cape         | Alex Grodkiewicz | Grant McCurdy       | Deanna Ruman        |
| Brian Cates         | Allison Gromacki | Jonathan McDonald   | Zachery Santmier    |
| Eun-Song Cha        | Katherine Gunter | Lindsay McGee       | Jacob Secor         |
| Joshua Chase        | Rachel Hankla    | Katherine Meakem    | Kimberly Senerius   |
| George Clarke       | Theodore Harvey  | Nicholas Mendillo   | Timothy Shamburger  |
| Natalie Clauson     | Josiah Hayden    | Brittney Miesse     | Muriel Shannon      |
| Rachel Coon         | Christian Hayes  | Aaron Mittelo       | Myriam Ojeda Shaw   |
| Sarah Courtney      | Rachel Heinig    | Abigail Moon        | Valerie Sohn        |
| Toni Crouch         | Kevin Hicks      | Wesley Morgan       | Brandon Solinger    |
| Brandon Cruise      | Jessica Hise     | Anne Morris         | Sarah Sosa          |
| Lindsey Cymbalak    | Jonathan Holman  | Tyler Morton        | Eric Stigall        |
| Casey Darst         | Randy Howell     | Kyle Mottinger      | Hope Strayer        |
| Heidi Dayton        | Britney Howland  | DeLora Neuschwander | Emily Sweet         |
| Amy Dick            | Caleb Howland    | Michael Newman      | Alisha Symington    |
| Jessica Dickhoner   | Seth Holloway    | Karl Olson          | Aubree Trapp        |
| Carson Doyle        | Rebecca Hughes   | Collin O'Neel       | Avery Trent         |
| Joshua Drake        | Tyler Humphries  | Samuel Parsons      | Abigail Tomlinson   |

|                   |                       |                 |              |
|-------------------|-----------------------|-----------------|--------------|
| Joseph Vadala     | Megan Walter          | Dalton Williams | Qionghui Wu  |
| Caytlin Van Etten | Samuel Walter         | Michelle Wilson | Mark Wynalda |
| Zachary Wallace   | David Widder-Varhegyi | Jeremy Witt     | Ziwen Yang   |

## The Masterworks Orchestra

### Violin I

Julia Hodecker\*\*  
 Bethany Thompson  
 Kevin Lotz  
 Sam Franklin  
 Maggie Greene  
 Blake Richardson+  
 Donzel Burkhardt+

### Violin II

Jacob Tudor\*  
 Joshua Taylor  
 Julie Swanson  
 Jorie Krob  
 Jennie Krob  
 Cynthia Burkhardt+  
 Michael Shaffer+

### Viola

Ariana Cheng\*  
 Elise Parsons  
 Annelise Haselton  
 Chris Lape+  
 Leslie Dragan+  
 Yael Senamaud  
 Pat King+

### Cello

Meredith Parsons  
 Gloria Shaw Ojeda  
 Christiana Burks  
 Serena Bisson  
 Jennifer Araya+  
 Gustavo Carpinteyro-Lara+  
 Jill Wright Crist+

### Bass

Connor Smith  
 Ben Grabell+  
 Tony Neumayr+  
 Joanne Shaffer+

### Piccolo

Elizabeth McCormick

### Flute

Anna Reisenweaver  
 Sarah Howland

### Oboe

Claire Funkhouser  
 Melissa Walding+

### Clarinet

Jessica Pearson  
 Cody Clark

### Bassoon

Joe Hesseman+  
 Richard Carnright+

### Horn

Andrew Symington  
 Jordan Lee  
 Taylor Stephens

### Trumpet

Cameron Swett  
 Wesley Morgan

### Trombone

Michael DiCuirci+  
 Denny Seifried+  
 Ben Coy+

### Tuba

Tom Lucowicz  
 James Green+

### Harp

Johanna Raquet

### Percussion

Matthew Pack  
 Arne Anderson  
 Adam Cole

### Organ

Stephen Estep

\*\*Concert Master

\*Section Leader

+Guest Players





# CEDARVILLE

UNIVERSITY.

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Located in southwest Ohio, Cedarville University attracts 3,400 undergraduate, graduate, and online students to more than 100 areas of study. Cedarville is a Christ-centered learning community recognized nationally for rigorous academic programs, strong graduation and retention rates, accredited professional and health science offerings, and leading student satisfaction ratings.



MASTERWORKS CONCERT SERIES